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## SIX ETRUSCAN MIRRORS <sup>1</sup>

AMONG the engraved Etruscan mirrors in the possession of the Boston Museum of Fine Arts the six which are here discussed seem not to have been published heretofore.<sup>2</sup>

1. (Fig. 1.) Registry number 99.493. *Annual Report*, 1899, p. 48, No. 36. This mirror is round and rather heavy and has a tang. The disk, which is slightly convex with the edge bent back sharply to form a rim around the reverse or engraved side, has a diameter of 15.4 cm. The extension at the bottom of the disk is broad and short and turns in toward the tang at right angles. The entire length, including tang, is 22.9 cm. The mirror is very well preserved. A small piece of the rim at the lower right hand side has been partially broken out but not lost. A little en-

<sup>1</sup> I wish to acknowledge my indebtedness to Dr. Caskey, Curator of the Department of Classical Art in the Boston Museum, who has graciously granted me permission to publish these mirrors.

<sup>2</sup> The remaining Etruscan mirrors in the Boston Museum have been published as follows: 1. Gerhard, *Etruskische Spiegel*, Vol. V (edited by Klügmann and Körte), pl. 144. (Hereafter all references to volumes 1, 2, 3, and 4 of this work will be indicated by G. with only the number of the plate, and references to volume 5, by K.-K. with the number of the plate). 2. G. 313. 3. K.-K. 126 (undoubtedly genuine; cf. Körte's text, p. 163). 4. *Harvard Studies*, XI, pl. facing p. 93. This mirror, the border pattern of which is typical of Praenestine but not of Etruscan workmanship (cf. G. Matthies, *Die Praenestinisches Spiegel*, pp. 118 ff), is undoubtedly a product of the same shop and probably of the same engraver's hand as the mirror K.-K. 66. (For the latter cf. Matthies, *op. cit.* p. 44, n. 1 and p. 122.) Not only is the ivy border on the two mirrors identical and not exactly like that of any other so far as I know, but the style of the engraving is quite the same and the forms of the letters of the inscriptions are alike. The spelling "Menarfa" on the Boston mirror is very rare (possibly this is the spelling on the mirror G. 87; cf. Gerhard's text, Vol. III, p. 91, n. 144). "Menarea," the spelling on the other mirror, which Körte (p. 85) says was mistakenly written for "Menerfa," is equally rare. Possibly the same spelling was intended for both, the differences between e, f, and v are so slight. 5. K.-K. 160.

A sixth mirror which presents the same design as the Semele mirror, G. 83, is regarded with suspicion. (Cf. *Annual Report of the Boston Museum*, 1908, p. 60.)

crustation and a number of stains mar the engraved surface over which a smooth bluish green patina is fairly evenly distributed. There is no sign of a puncture in the center of the engraved side.



FIGURE 1.—ETRUSCAN MIRROR, No. 99.493: BOSTON.

The design represents Poseidon, at the left, sitting upon a mantle laid over a pile of rocks. In front of him at the right is a boy who is in the act of departing to the right but is looking back as if loath to go.<sup>1</sup> Both figures are entirely nude.

<sup>1</sup> *Ann. Rep.*, l. c., Glaucus is suggested as a possible name for this figure.

Poseidon rests his right hand on the rocks behind him and in his left holds the trident, which evidently rests on the ground. His hair and beard are short and around his head is a narrow fillet. The boy grasps in his right hand a staff with a pomegranate head, his left is placed on his lifted knee. The bodies of both figures are marked by a few vigorous anatomical lines and delicate indications of the contour of the flesh. From the ground, which is shown by a single line, spring at Poseidon's feet a number of objects resembling leaves. Between the two figures and beneath the youth are lily stalks. The design is bordered by an egg-and-dart pattern between a row of fine beading on the inside and double lines on the outside. On the extension is a palmette between a pair of acanthus leaves. From each side of the palmette extends a bud or flower. A similar pattern, slightly more elaborate, is engraved on the mirror side of the extension. The rim of the mirror is finished with a tongue pattern and beading.

The drawing is excellent, exhibiting a refinement and vigor which characterize the work of only such Etruscan engravers as kept close to the Greek spirit and also to their Greek models. Designs containing two figures are very common on engraved mirrors, but I know of no closely analogous scene on any other mirror or on a cista.<sup>1</sup> Nor do I know any product of Greek art which goes back to the same original. But when the figures are regarded separately and the style in general observed, there can be no doubt as to the group of works to which this engraving bears the closest relation, namely, the vases made by Greeks in Southern Italy during the latter part of the fifth century.<sup>2</sup> These, although in many respects individual and unlike the contemporaneous Attic vase paintings, are still very closely related to them and reflect, as they of course do, the style of the period of Polyclitus and Polygnotus. Some definite comparisons with the mirror may be of interest. The motive of Poseidon has close analogies in seated figures on the following early South Italian vases: Reinach, *Peintures de Vases Antiques*, Millin II, 64, 69, 74; Millingen, 18; a Lucanian amphora in Berlin, *Arch. Zeit.* 1851, pl. 29. The motive of the figure (Peirithous?)

<sup>1</sup> I have not had access to the publication of the Gagliardi and Sarti collections.

<sup>2</sup> For this group of vases in general see Furtwängler, *Meisterwerke*, pp. 148 ff.; Furtwängler and Reichhold, *Gr. Vasenmalerei*, II, pp. 153 ff.

standing behind Theseus (?) on the last named vase bears some resemblance to that of the youth on the mirror. These comparisons indicate that the engraver in all probability copied only a part of a larger scene represented in his Greek model and adapted it to the circular space. This was simple enough in the case of the seated figure but the motive of the standing figure, although it fills the space admirably, is a little strained.

The details are worked out with real Greek feeling, the wavy hair, the fine features, the delicate hands and feet, and the softly rounded, supple limbs. The shading used to suggest the varying contour of the flesh is extremely delicate, not inferior to the execution on the Ficoroni cista, which presents one of the finest known illustrations in bronze engraving of such shading. It occurs on engraved cistae and mirrors in all forms from the high degree of excellence represented by our mirror down to the grossest form of exaggeration.<sup>1</sup> This practice, too, was borrowed by the Etruscans from contemporaneous Greek art.<sup>2</sup> The three bold, vigorous strokes across the breast of each figure are harsh and reveal the true Etruscan, but in this instance seemingly one with some originality.<sup>3</sup> The growth at Poseidon's feet appears also to be this engraver's individual idea of leaves.<sup>4</sup> Rocks are occasionally indicated as here,<sup>5</sup> a form which was probably suggested by the curving ground lines on Greek vase paintings, and these, no doubt, go back to the paintings of Polygnotus. The staff with pomegranate head seems to have no special significance. On the mirror G. 374 it is given to Hera (?), on K.-K. 99, a relief mirror, to Adonis (?), and on K.-K. 134,2 to a winged woman. The egg and dart pattern, although very common on Italian vases, engraved cistae, and Etruscan urns, seems at no time a favorite on the border of engraved mirrors, for this is the

<sup>1</sup>A certain class of mirrors with groups composed of several figures, usually gods or heroes, of which a peculiar ringlet style of hair is often characteristic, affords the most conspicuous examples of this lack of taste. Cf. *e.g.*, G. 398, 374, 356; K.-K. 103, 2; 83,1.

<sup>2</sup>For the development of shading in Greek painting see Behn, *Die Fikoronische Cista*, pp. 54 f.

<sup>3</sup>For much lighter and less conspicuous breast strokes see G. 293 and 318, also the seated and the standing figure on each side of the omphalos on the cista *Mon. Ined.* VIII, 29-30.

<sup>4</sup>On the mirror side of the extension of the mirror K.-K. 78 are leaves of similar type but in highly conventionalized form.

<sup>5</sup>Cf. G. 331, 1; 372, 1.

only example of which I know. It occurs often, however, especially on Praenestine mirrors, as the ground line for the design.<sup>1</sup> Other conventional patterns that are common in the ornamentation of Italian vases, such as the palmette, the lotus, or a combination of the two are often used as borders on Etruscan engraved mirrors. The fin-like acanthus leaves which form part of the ornament on both sides of the extension are typical of Etruscan taste. Variations of this form are common, not only as part of the ornament below the design, but also on the ground of the design itself. The mirror clearly falls in the first half of the fourth century, very probably in the first quarter.

2. (Fig. 2.) Reg. No. 98.686. *Annual Report*, 1898, p. 34, No. 44. This mirror is round and heavy and has a tang. The disk is slightly convex with the edge bent back sharply to form a rim around the reverse side and is 18.3 cm. in diameter. The extension is small and narrow, turning in at the bottom at right angles. The entire length of the mirror is 26.1 cm. It is in very good condition except that the engraved surface has patches of encrustation. The patina is dark green. In the centre of the engraved side is a hole 3.5 mm. in diameter, rather deep, and with a rounding bottom, indicating that it was formed by a very blunt peg.<sup>2</sup>

<sup>1</sup> Cf. K.-K. 108, 90; G. 337, 1; 377; 400, 1.

<sup>2</sup> I am inclined to believe that these holes which, as is well known, are found in the centre of the engraving on many Italian bronze mirrors, are due to the process of polishing; that the mirrors were held by a more or less sharply pointed peg very firmly pressed against a polishing surface and then turned. This would account for the great variation in the size and especially in the depth of these holes, a difference which might then depend on any one or a combination of a number of circumstances, for instance, on the degree of polish desired, on the susceptibility to polish of the bronze in question (not all alloys were the same), on the degree of hardness of the metal, or on the patience of the workman. This would also explain why there seems to be no connection between the depth of the hole and the amount of work in the engraving,—a connection which would seem to be inevitable if the hole were formed during the latter process (cf. Matthies, *op. cit.* p. 19) unless there was a marked variation in the amount of pressure applied. Furthermore, on the mirrors which I have examined, where the hole in the centre interrupts lines of the design these lines appear to have been engraved before the hole was formed, for they do not show the slightest irregularity or discrepancy, which would seem almost certain to follow if they had been drawn up to meet the hole or the peg which formed it. That the engraving should be thus mutilated need occasion no surprise. To the practical minded Etruscan the chief function of the mirror was doubtless its usefulness in offering a reflecting surface. A people



FIGURE 2.—ETRUSCAN MIRROR, No. 98.686: BOSTON.

who would countenance the disfigurement of elaborate engravings on bronze cistae by the attachment of rings would be expected to demand highly polished mirrors regardless of the injury which the polishing process might cause to the engraving on the reverse side.

The design contains three figures. In the centre stands a nude youth with a lance held upright in his left hand and a garment hung over his left arm. He is looking at a winged female figure who is seated at the left and his right hand is placed on her left arm. The upper part of her body is nude, the lower is covered by a himation which is brought up over her left arm. Her left hand is placed on the youth's thigh. On her right arm, which she extends toward him, is a double bracelet and in her ear a long earring. A seated male figure at the right, about whose legs is draped a himation, extends his left arm forward and places his right hand on the youth's shoulder. Both seated figures appear to be earnestly admonishing the youth. Their faces, too, betray emotion. As border to the design a laurel wreath is used. This extends round the mirror in one direction, beginning at the right side of a palmette and scroll on the extension and ending at the left. On the mirror side of the extension is a palmette and scroll of somewhat more elaborate pattern than the one below the design. Around the rim run two parallel grooves and inside of them a row of beading.

The drawing is on the whole very careful and pleasing and the composition good, but the design is somewhat crowded by the border, a common fault of engraved Italian mirrors. That the grouping of three figures as here, a central standing figure between two smaller or seated figures, is very common on mirror designs hardly needs to be stated. In style this mirror recalls the mirror K.-K. 150. The thick laurel borders are also similar in general effect, though different in detail. The line which is usually drawn between the design and the laurel pattern, especially on the mirrors of the first half of the fourth century, is lacking on both of these. The rendering of the drapery and the hair resembles that on the mirror K.-K. 151, and not far removed is G. 345, the figure of the youth on our mirror offering a fairly close parallel to that of Hercules, but the composition on the mirror in Gerhard is not so good. All three of these mirrors are Praenestine. A trifle more slender than our central figure but very similar in motive are several youths on a cista in Berlin, published in *Arch. Zeit.* 1862, pl. 164-165. Mirrors often present figures engaged, as here, in meaningless argument or conversation,—meaningless at least to us, and doubtless equally so to the engraver. Winged figures, especially female figures, in whom we have generally to recognize the genuine Etruscan



goddess "Lasa,"<sup>1</sup> abound on engraved Italian mirrors. This goddess belongs to the circle of Aphrodite<sup>2</sup> and usually appears with her or in company with other gods or goddesses. But, as is true of many designs on mirrors, the scene here is too indefinite to justify an attempt to identify the figures. The engraver, too, doubtless spared himself that trouble.

Here again, as with mirror 1, even though no exact analogy to the simple design may be found in Greek art, there is no lack of scenes similar in style and spirit among the South Italian vase paintings. The youth on the vase, Reinach, *op. cit.* Millin II, 28, has the same familiar Polyclitan figure and pose as the youth on the mirror. Similar figures appear on a vase published in d'Hancarville, *Collection of Etruscan, Greek and Roman Antiquities, from the Cabinet of the Hon. W. Hamilton* I, pl. 129. As on the mirrors, these figures are represented as arguing or admonishing. This is also true of the vase published in Vol. III, pl. 47 of the same collection. The same statuesque standing motive appears on a gold seal ring which Furtwängler thinks is probably "griechisch" (*Antike Gemmen*, pl. X, 42, and text, Vol. III, p. 53).

The expression of emotion, especially on the faces of the two seated figures, is exceptionally well rendered. The practice of giving individuality to figures and portraying deep personal feeling was also borrowed from the Greeks of Southern Italy. A crater from Pisticci now in Paris, F.-R. pl. 60, 1, furnishes a good illustration. The vase painters of Southern Italy borrowed, in their turn, from the Greek mainland. The best examples of the portrayal of emotion are found, according to Duemmler, *Jb. Arch. I.* II, p. 176, on a series of polychrome lecythi which reflect the influence of Polygnotus.

The shading of the flesh surface which is typically more pronounced in the case of the men than of the woman, is careless and haphazard, an element which detracts materially from the general effect of the picture and gives to the whole an untidy appearance.

The laurel is used as a border on Praenestine mirrors oftener than any other pattern but, as has already been stated, it is very rare on Etruscan mirrors except in a certain group, where it takes a characteristic form, pairs of long, ribless leaves extending

<sup>1</sup> Cf. A. Schippke, *De Speculis Etruscis Quaestionum Particula* I, p. 45; Körte's text, K.-K. pp. 9 f.

<sup>2</sup> Cf. Schippke, *op. cit.* p. 24.

from a line which encircles the design without being broken at the bottom.<sup>1</sup> On the earlier Praenestine mirrors, as on ours, the leaves are usually rather short and closely set, with the midrib indicated, and they often have fruit inserted among them. This rigid, compact form disappears later and the leaves become larger, more irregular, and carelessly drawn. Our mirror is exceptional in having only two leaves instead of three in each group. This is in general characteristic of later work. The laurel ornament came into Etruria by the usual road—from Attica by way of Southern Italy. Very unusual, however, is the use on our mirror of a single wreath instead of two branches beginning at each side of the ornament below the design and meeting in the middle of the top. The only parallel that I know is on the archaic mirror G. 420, 1, where an ivy wreath with very heavy stem thus encircles the design.<sup>2</sup> The combination of palmette and scroll, found on both sides of the extension, is the commonest form of ornament for this part of the mirror. These motives, too, came to Etruria, of course, from Greece, but they had their origin in Egypt.<sup>3</sup> If the mirrors in the Boston Museum are representative, it is the general rule that there is an ornament on the mirror side of the extension and that it is somewhat more elaborate than the one below the design. It is clear from what has been said that this mirror also dates from the first half of the fourth century and that it belongs to a group of Etruscan mirrors which bear a certain relation to the Praenestine.<sup>4</sup>

3. (Fig. 3.) Reg. No. 99.495. *Annual Report*, 1899, p. 49, No. 38. This mirror is round and thin and has a tang. The disk is slightly convex with the edge bent sharply back to form a rim round the reverse side. The diameter is 15.3 cm. The extension is small and narrow and appears to have been covered on the engraved side by the handle. The tang is unusually short, a circumstance which makes it all the more likely that the handle projected over the extension. The entire length of the mirror is 20.4 cm. It is in excellent condition with dull brown patina rather unevenly distributed over the engraved surface. A tiny hole in the centre of the engraved side was formed by a small, blunt peg.

<sup>1</sup> *E.g.* G. 55. For the laurel border, see Matthies, *op. cit.* pp. 118 ff.

<sup>2</sup> On a few mirrors which have no ornament below the design an unbroken wreath is used as border; cf. K.-K. 15, 47; G. 110, 113.

<sup>3</sup> Cf. Riegl, *Stilfragen*, pp. 71 ff, 87 f.

<sup>4</sup> Cf. Matthies, *op. cit.* pp. 120, 122.

The engraving represents a youth entirely nude running to the right by the side of a plunging horse which he holds by the bridle with his right hand. On a string around the horse's neck are suspended three amulets or *bullae*. The horse's eye is

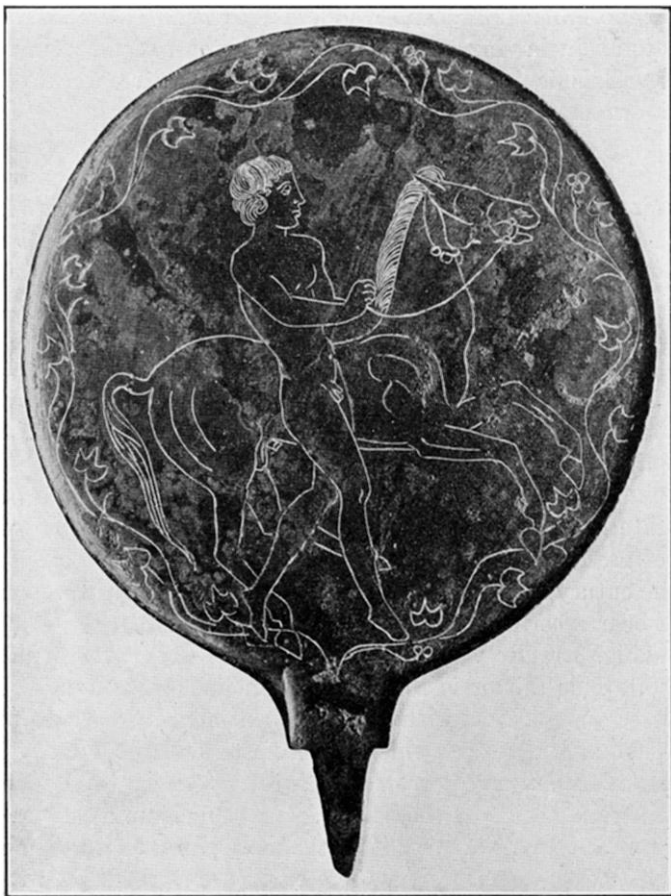


FIGURE 3.—ETRUSCAN MIRROR, No. 99.495: BOSTON.

obliterated. Starting from a common point at the bottom, doubtless at the edge of the handle, a slender ivy wreath encircles the design and runs together at the top without a break. The leaves are three-notched and in three places on the right side of the mirror a cluster of three small berries is introduced. There was beading on the rim but it has almost entirely dis-

appeared. On the mirror side of the extension is an elaborate pattern composed of two palmettes, the lower of which is enclosed between scrolls. The drawing is remarkably light and delicate, the lines few but effective, producing a picture of charming simplicity not unworthy of a Greek master. The motive of the lithe, slender youth with hardly a marking on his body is so light and airy that he scarcely seems to need ground beneath his feet and, indeed, he does not have it,—but the designs on engraved mirrors often lack a ground line. One scarcely notices the various faults in detail,—for instance, that the horse's body is too slender, its left hind leg too short, its neck poorly drawn, and that we are left to imagine the greater part of the boy's left arm,—so pleasing is the general effect of composition and drawing.

A comparison of this engraving with others similar in subject and composition makes its superiority the more conspicuous.<sup>1</sup> Nor does it lose by comparison with similar scenes on Italian vases, for example, the common representation on the large South Italian vases of departed heroes with their horses.<sup>2</sup> On these, however, the motive is one of rest. Somewhat closer parallels are presented by the men with horses introduced as part of a larger scene on a crater from the Giardino Margherita in Bologna, Pellegrini, *Catalogo dei Vasi Greci Dipinti delle Necropoli Felsinee*, No. 223A, fig. 53, and a vase of the Coghill collection, Millingen, *Peintures Ant. de Vases Grecs*, pl. 47. The same motive on a vase, probably from Nola, was thought by C. Robert to be a direct copy from a slab of the west frieze of the Parthenon.<sup>3</sup> All of these date from the first half of the fourth century, the period in which the model for our mirror was made. The slender, boyish figure reflects the taste of a generation that had passed the time of the Doryphoros, one of the copies of which, the relief from Argos,<sup>4</sup> presents a similar motive,<sup>5</sup> and had reached

<sup>1</sup> Cf. e.g. the Praenestine mirrors K.-K. 137; G. 254 A, 1, 334, 1, 254, 1; and the following cistae: *Mon. Ined.*, *Suppl.* 14, 13, 19–20, *Mon. Ined.* IX, 23–24; *Mon. Ined.*, *Suppl.* 15–16.

<sup>2</sup> For these vases cf. Pagenstecher, *Unteritalische Grabdenkmäler*, pp. 89 f.

<sup>3</sup> *Annali*, 1874, p. 248, pl. T.

<sup>4</sup> Cf. *Jh. Oest. Arch.* I. XII, p. 105, fig. 60.

<sup>5</sup> The ornamental top of a candelabrum from a chamber tomb in Montepulciano (cf. *Not. Scav.* 1894, p. 239, fig. 3a) strongly suggests this scene in subject, in motive, and in feeling.

A similar motive appears again on Etruscan urns: cf. Brunn-Körte, *Rilievi delle Urne Etrusche*, II, 90, 4a and b; I, 45, 21a.

the period of the Apollo Sauroctonos. The engraver evidently adhered to his model in subject and composition, but infused into his drawing a lighter spirit.

The execution of the hair is rather unusual. The same style, but poorly rendered, appears on the mirror G. 119, and in a still more crude, almost grotesque form on G. 71, 4. Heads on the mirrors K.-K. 148; G. 377, 413; K.-K. 59; G. 338, 1 also suggest this style. Genuinely Etruscan are the amulets suspended about the horse's neck. These are very common on horses on engraved cistae and mirrors. They also occur on the Etruscan stamnos from Orvieto, Conestabile, *Pitture murali*, pl. XVI; and the bangles on the Etruscan stamnos in the Vatican, Overbeck, *Atlas der Griechischen Kunstmythologie*, pl. XVIII, 14, belong to the same class. They do not seem to be common either on Etruscan tomb frescoes or on the urns.<sup>1</sup> A flat collar, usually low down on the shoulders,<sup>2</sup> similar to those on Greek vase paintings, is common on the urns. The decking of horses with amulets was naturally not in keeping with Greek taste. I know of no example among Greek vase paintings which affords a parallel to this characteristic Etruscan practice. Occasionally on South Italian vases entire strings of beads or *bullae* occur.<sup>3</sup> These are doubtless due to Etruscan influence.

The ivy border in the light, delicate form in which it occurs here is extremely rare on Etruscan mirrors, but very common on Praenestine.<sup>4</sup> On the Etruscan mirror G. 57 there is also a

<sup>1</sup> Cf. the archaic urn from Cumae, *Mon. Ined.* XI, pl. VI, 1a, and v. Duhn's doubt as to the significance of the amulets, *Annali*, 1879, p. 127. But the very presence of the amulets, which are also extremely large in proportion to the size of the horse, would seem sufficient evidence that we are not to think here of a "cavallo dell' heros nel senso greco."

<sup>2</sup> Cf., however, the tomb frescoes, Conestabile, *op. cit.* pls. II and VIII; also the engraved cista, *Wiener Vorlegeblätter*, 1889, pl. VIII, 2; and compare these with the vase, Tischbein, III, 42.

<sup>3</sup> Cf. e.g. Reinach, *Peintures de Vases Antiques*, Millin, I, 23; Pagenstecher, *op. cit.* pl. III, b, Brit. Mus. F 242; Morin-Jean, *Le Dessin des Animaux en Grèce*, p. 232, fig. 266; p. 233, fig. 268; Patroni, *La Ceramica*, p. 81, fig. 49, in *Atti della reale accademia di archeologia, lettere e belle arte di Napoli*, Vol. XIX. The carelessly drawn circles placed haphazard on the neck and chest of a horse on a South Italian amphora in the Louvre (Morin-Jean, *op. cit.* p. 233, fig. 267) show a degenerate form of this sort of decoration. The same is true of the beads (?) on a horse on a vase in the museum in Turin (Daremberg et Saglio, *Dictionnaire des Antiquités*, s. v. Desultor, p. 112, fig. 2335).

<sup>4</sup> Cf. Matthies, *op. cit.* p. 121.

border of thin ivy with slender central stem but the leaves are heart-shaped, the form which is almost invariable on archaic mirrors, very common on Etruscan mirrors of all periods, and rather less common on Praenestine. This form holds, unconsciously of course, to Mycenaean tradition. The slender ivy wreath, like almost everything else, found its way into Etruscan art from Southern Italy. Both forms of the leaf are used on Italian vases. This mirror, then, also recalls the Praenestine group and may be placed near the middle of the fourth century, after the influence of Praxiteles had made itself felt in Southern Italy, but before the period of decadence, when vitality had given way to over-refinement and weakness.<sup>1</sup>

4. (Fig. 4). Reg. No. 96.715. *Annual Report*, 1896, p. 30, No. 19. This mirror is round, rather heavy, and has a tang. The disk is slightly convex and has a raised border around the reverse side 1.2 cm. in width. The extension, which is rather narrow and about as long as it is wide, curves outward at the bottom and ends in sharp angles. The mirror is 18 cm. in diameter and 25 cm. long. It is in excellent condition and a muddy greenish patina covers most of the engraved surface. A tiny hole in the centre of the engraved side was formed by a sharp peg.

In the design are three standing figures partially draped and wearing high shoes. At the left a male figure in an awkward, stooping posture holds his himation in front of him gathered in a knot in his right hand. The drapery is brought up over his head and held up in his extended left hand behind a woman in the centre toward whom his face is slightly turned. The woman stands looking into the man's face, her weight rested on her right foot and her left hand placed on her hip. Her garment, which falls over her left shoulder, is brought up on both sides of her right knee and held in a knot in her right hand. Her hair is waved in long loops and she wears long earrings and a diadem. At the right a winged woman, also wearing diadem and earrings, stands looking to the left and holding the folds of her himation in her left hand. The garment falls to the ground and is caught up only between her knees. The arrangement of her hair is similar to that of the figure in the centre except that it is longer at the back. The space at the left between the man

<sup>1</sup> An excellent example of this later period is found in the relief mirror K.-K. 99.

and the border is closely filled with an acanthus scroll, which emerges at the bottom from the upper of two blossoms. In a



FIGURE 4.—ETRUSCAN MIRROR, No. 96.715: BOSTON.

tiny space on the right side between the woman's wing and the border is a notched line. Farther down beneath the wing is a

plant with a large blossom. Except between the feet of the central figure no ground line is indicated, but the ground space is filled in with eight fish of varying sizes and types. Beginning on each side of the ornament at the bottom of the mirror rows of blossoms, one above the other, are engraved around the raised border. On the extension is a chubby winged genius, apparently wearing only a girdle and high shoes. The features are large and uncomely. It looks to the right with right elbow held high and right hand turned back toward its head. The hair is drawn back into a knot. On the mirror side of the extension is a palmette and scroll. The rim is plain.

The drawing is not good, but it is crude and uncouth rather than careless, betraying the tendency to exaggerate details which characterizes every period of decadence. The composition is in keeping with the drawing. The sole purpose of the design is decorative and the engraver's one idea seems to have been to leave no bit of space unoccupied. To serve this end the male figure at the left is drawn in an awkward stooping posture and drapery is brought up over his head in feminine fashion. The mirror G. 105 furnishes an interesting analogy to our mirror. The style of drawing is not radically different and the composition, in its main lines, is practically the same. But the engraver knew how to put life into his lines and to adjust his figures to the round disk without making them stilted.

Veiling the heads of men seems to be in violation even of Etruscan taste. I know of no other example. Not even women appear often on engraved mirrors with veils or drapery over their heads. One of the few instances occurs on the mirror G. 319.<sup>1</sup> Yet it is a common motive on Greek vase paintings, especially on those of Southern Italy, where the veil, as on this mirror, is usually held up with one hand or perhaps with both.<sup>2</sup> The motive of holding up the himation brought around from the back is very common on mirrors with both men and women, especially the latter. Folds of the garment are also very often caught up, as here, over the knees, usually over only one knee, and the rest of the body left partially or entirely nude. This motive is found frequently on fourth century vases and

<sup>1</sup> It is found very often on Etruscan urns.

<sup>2</sup> Cf. e.g. the vase from Ruvo, *Mon. Ined.* XII, 16, also the fourth century Greek gems, Furtwängler, *Gemmen*, XII, 39 and XIV, 22.



appealed still more strongly to Hellenistic taste.<sup>1</sup> But I know of no other instance where drapery is held up between the knees in the hand as on our mirror. It was also unusual to represent folds gathered in a knot above the hand as here. A similar motive occurs on the mirror G. 321, 1 and on the cista, *Mon. Ined.* Suppl. pl. 15-16.<sup>2</sup> This was not altogether strange to Greek art. A crater from Ruvo, *Mon. Ined.* V, 22, offers an illustration.<sup>3</sup> On the whole, the rendering of the drapery on the mirror shows that the design which furnished the model stood close in style to the class of vases represented by the Apulian amphora, F.-R. pl. 89. This is especially noticeable in the garments of Thetis (?) and Hermes. Similar motives occur on an amphora in Petrograd, *Mon. Ined.* VI, VII, 66. Motives on Attic vases of the fourth century, such as a hydria, F.-R. 79, 1, and the cover of a bowl, F.-R. 68, both from Kertsch and now in Petrograd, show where we must look for the origin of this style of draping. Diadems of all types are extremely common on engraved mirrors, but I know no close analogy to the elaborately waved hair of the two women on our mirror. Technically, however, it is not far removed from the conventionalized ringlets which occur so frequently.

The fish was a favorite form of ornament with engravers of mirrors. It is sometimes used as border (cf. G. 70; 394, 2), but oftener as ground ornament, usually below a decorative ground line which was probably conceived to represent the surface of the sea. Occasionally waves are indicated.<sup>4</sup> Only rarely do the fish bear any relationship to the subject of the design as, for example, on the mirror G. 64, where a fish and a sea-horse are attributes of Poseidon. The decorative value of the fish motive was also appreciated by the Greeks,—its origin is doubtless as old as art itself,—but it would not be typical of Greek taste to sanction its haphazard use irrespective of an inner meaning. The cylix of Execias in Munich with dolphins swimming about Dionysus' craft, F.-R.

<sup>1</sup> Cf. e.g. the Hellenistic gems, Furtwängler, *op. cit.* XXXIV, 8, 9, 10, etc.

<sup>2</sup> On a group of Etruscan urns which represent the recognition of Paris as the son of Priam, Venus, who stands at the left of the altar, often holds her garment in this way; cf. Brunn-Körte, *op. cit.* Vol. I, pl. I, 3; pl. II, 4, 5, etc.

<sup>3</sup> The motive also appears in a statue of the Roman period from Agnano published in *Mon. Ant.* XXI, p. 267, fig. 10.

<sup>4</sup> Cf. G. 415, 1; 289, 2.

pl. 42, furnishes an excellent illustration from the early vase paintings<sup>1</sup> and is not necessarily far removed either in time or style from the models which suggested the dolphins on such archaic Etruscan (or Praenestine<sup>2</sup>) mirrors as G. 363, 1 and 415, 1.<sup>3</sup> The fish on a severe red-figured hydria in the Museo Gregoriano of the Vatican, Overbeck, *Atlas der Gr. Kunstmythologie*, pl. XX, 12, would also have furnished an admirable model for a mirror engraver.

A plant or flower similar to that on the right side of our mirror design occurs on the mirror G. 217,<sup>4</sup> but the use of such an elaborate conventional pattern to fill in space as the scroll on the left of our design is exceptional. An ivy branch is found occasionally (*e.g.* Matthies, *op. cit.* p. 79, fig. 15), also flowers of various shapes and sizes, but I know no parallel to this pattern except possibly the simple scroll on the mirrors G. 386 and 387, 1. I also know of nothing either in Italian or Greek art which bears the remotest resemblance to the border pattern on this mirror. The foundation of the design is the same kind of blossom as the two from which the scroll emerges, but it has been conventionalized into a form which almost suggests a bead and reel. Human or half human figures, often but not always winged, frequently occupy the extension below the mirror design. The queer little Hercules on the extension of the mirror G. 167 is a caricature of the same type as the figure on our mirror. This mirror may be assigned to the second half of the fourth century.

5. (Fig. 5.) Reg. No. 01.7525. *Annual Report*, 1901, p. 36. The bottom of the disk of this mirror is slightly elongated and runs into the extension in a gradual curve. The tang (or handle) is gone. The disk is thin and slightly convex with the edge turned back sharply to form a rim around the reverse side. The diameter of the disk is 15 cm.; the entire length 17.2 cm. Near the rim at the upper edge a piece is missing and the rim at that point shows a break. The engraved surface has a thin,

<sup>1</sup> For a discussion of this dolphin type as used in Greek art early in the fifth century cf. v. Schneider, 'Griechische Wurfscheibe aus Sicilien,' in *Jh. Oest. Arch.* I, II, pp. 201 ff.

<sup>2</sup> Cf. Matthies, *op. cit.* Chap. II.

<sup>3</sup> The conventional motive on a Corinthian aryballos in the Louvre (cf. Morin-Jean, *op. cit.* p. 86, fig. 98) affords a very interesting comparison with these two mirrors.

<sup>4</sup> Variations of this type are not infrequently found; cf. *e.g.* the border on the mirror G. 156.

uneven coating of dark green patina. In the centre of the engraved surface is a shallow hole 3 mm. in width.

The scene presents a young satyr in a Bacchic dance. He balances himself on his right foot and with the left knee sharply bent he holds his left foot high behind him just above a large calyx crater into which he peers as he bends his body toward it, holding his left

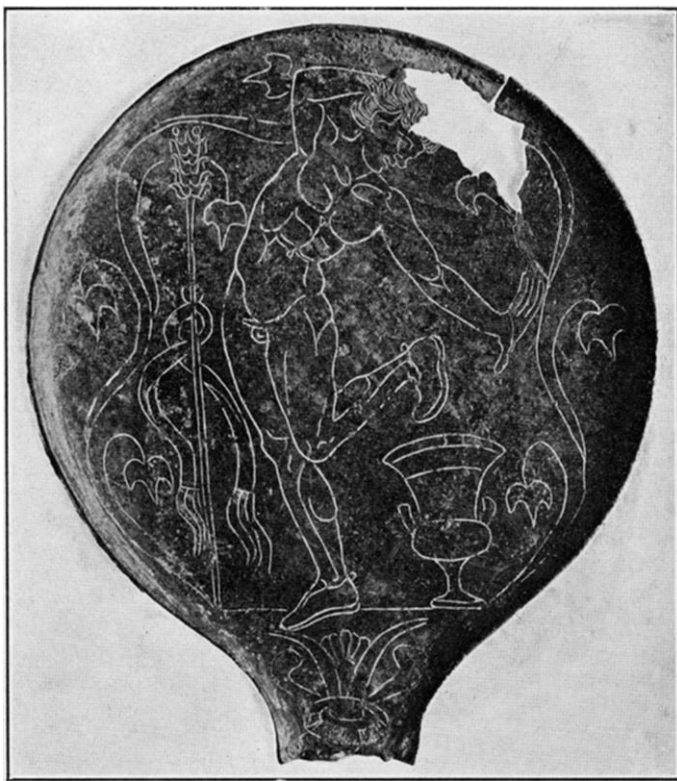


FIGURE 5.—ETRUSCAN MIRROR, No. 01.7525: BOSTON.

arm out above it and his right arm back of his head. His right hand and the top of his head are missing. His body is marked with numerous anatomical lines and he wears low shoes. At the left of the satyr a thyrsus with a fillet tied round it is planted in the ground, which is indicated by a straight line. Starting at the ends of the ground line and broken at the top by the figure, a very thin, straggling ivy wreath, bent so as to form with

the ground line a sort of four-sided border, encircles the figure. Only seven leaves are indicated, three on each side in corresponding positions and one at the top. Below the ground line is an ornament consisting of an unusual form of lotus emerging from a ring, the lower side of which is beaded. A rather elaborate palmette below the polished or mirror surface is badly effaced. Around the rim was beading which has almost entirely disappeared.

The drawing of the satyr is strong and vigorous but the accessories are done more carelessly. Revelling bacchic characters with a wine crater are variously represented on the Praenestine mirrors K.-K. 45; G. 303; 301, and on the cista *Mon. Ined.* X, 45-46, but none of these appears as the only figure in the design nor do the motives resemble that of the satyr on our mirror. A dancing satyr beside a low column (?) occupies the front of an amphora from Anzi, now in the museum at Naples, Patroni, *Ceramica*, p. 120, fig. 80, but a closer parallel to the mirror design is found on a small fourth-century crater in the Boston Museum (No. 484). Here a satyr with a horse-tail, holding his arms in the same position (reversed) as the satyr on the mirror, leans low to the left and looks into a cotyle which stands on the ground. He stands on his right foot (the more natural position) with the left raised from the ground. The suggestion of the motive on the mirror came then, clearly, from the Greek vase painters of Southern Italy, who followed many generations of vase painters in their employment of sportive satyrs with wine bowls as a favorite theme. On engraved mirrors and cistae the hair is often represented loose and flying as here, especially on figures in violent action. The tiny attachment on the back of the shoes is only a careless drawing of the high pointed back of the Ionian shoe<sup>1</sup> so common on mirrors and cistae. On a fourth-century vase, *Élite Céramographique*, IV, 37, a thyrsos stands, as on the mirror, planted on the ground.

The slender ivy wreath, as has already been stated, is very rare on Etruscan mirrors. In the straggling form shown here it occurs only on a few late mirrors, where it serves less as a border than as a convenience for filling space.<sup>2</sup> This mirror then is related in subject and style of decoration to a number of late Praenestine mirrors and is to be placed, like these, late in the fourth century.

<sup>1</sup> Cf. Behn, *op. cit.* p. 30.

<sup>2</sup> Cf. *e.g.* the Praenestine mirror G. 309, 1, and the Etruscan, K.-K. 124, 3.

6. (Fig. 6). Reg. No. 92.2740. *Annual Report*, 1892, p. 18. This mirror is thin, slightly elliptical, and has a tang. The extension is of medium size with straight sides tapering downward



FIGURE 6.—ETRUSCAN MIRROR, No. 92.2740: BOSTON.

and turned in at sharp angles at the bottom. The mirror is 16 cm. in diameter and 25 cm. long. The upper part of the engraved surface is badly damaged, parts of the design having

entirely disappeared. The patina is reddish brown, with light green patches. In the centre of the engraved surface is a small hole.

The design comprises two seated figures facing the centre. On the left is Mercury (?) leaning forward on his staff which he holds in his left hand, while his right hand is placed on his hip. His left foot is rested on a rock and his chlamys, which appears to be fastened round his neck, falls in straight folds behind him. Part of his face, his left shoulder, and the top of his head (or his petasos?) have disappeared. On the right is Hercules, his right hand held up toward his chin, his left rested on his club and his right foot placed on a rock. His face and head are almost entirely obliterated and only a trace remains of the lion's scalp on his head and of the skin fastened round his neck. Two ivy branches, which start from the outer of two lines enclosing a palmette at the bottom, frame the design and meet at the top in a cross-hatched ornament. The central stem of the ivy is straight and very heavy with small, heart shaped, short-stemmed leaves springing from it on either side. The mirror side of the extension is thickly encrusted so that no trace of an ornament remains.

The drawing is crude, the composition stilted, and the style harsh. The motive is a common one on late mirrors. Close parallels are offered by G. 129 and 130, on which the subject also is the same.<sup>1</sup> The Eros on a fourth-century crater from St. Agata de' Goti now in the Berlin Museum (*Arch. Zeit*, 1855, pl. 84) suggests the origin of the half sitting, half standing motive so common on this class of mirrors. The genuine Etruscan form of the ivy wreath has already been discussed. The hatched pattern at the top is presumably a false adaptation of the ornament commonly employed to indicate fillets wound about a heavy wreath, which often occurs as a border on mirrors.<sup>2</sup> The date of our mirror is not far from the turning point between the fourth and third centuries.

Little has been said regarding the subjects of the mirrors except where figures were unmistakable either from their general character or from special attributes. As is true of many designs on engraved mirrors, too little evidence is offered to make it

<sup>1</sup> For other examples of this type cf. K.-K. 128, 1 and p. 173 of the text; also G. 49.

<sup>2</sup> For a similar ornament at the top of an ivy border see the mirror G. 178.

possible to define the scenes with even approximate accuracy, and it is not worth while to suggest conjectures on a point which, in many cases certainly, was of no significance to the engraver and probably did not enter his mind. None of these mirrors is of surpassing excellence but each is a very good example of its period and class. The handles are all missing. The provenance of none of them is known except of mirror No. 4, which was formerly in the collection of Fanello Fanelli.

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